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**Music and Art in the Shaping of the  
European Cultural Identity**

The national scholarly conference with international participation titled *Music and Art in the Shaping of the European Cultural Identity* was conceived as an important segment and the central event of the Jean Monnet module *Music and Art in the Shaping of the European Cultural Identity*, led by a team of the teaching staff at the Musicology Department of the Faculty of Music in collaboration with colleagues from other faculties of the University of Arts in Belgrade. Note that the Department of Musicology, aware of the global medical crisis caused by the *coronavirus* pandemic and the uncertainty of foreign participants' attendance, organized and conducted the conference on April 8 and 9, 2021, in a virtual space.

Also, we should point out the idea of the Department, significant on several levels and in several directions in the scientific and cultural sense, to link this important European project, pursued under

the auspices of the Erasmus+ programme, with a national project to publish a comprehensive monograph on the history of Serbian music in English. In other words, nurturing the aspiration to constantly expand, and (re)examine perspectives, knowledge and education, the Department of Musicology took the stand that apart from texts by domestic authors, the monograph would include contributions of foreign musicologists on selected phenomena from the history of Serbian music and its reception abroad. In that regard, it should be emphasized that research papers were presented, in an abridged form, at this conference by foreign authors that are planned as contributions to the monograph on the history of Serbian music.

Thanks to the domestic and foreign participants/professors – musicologists, theorists, researchers of Serbian and European music, literature and the visual arts, who observed the specifics of the relationship between the European cultural identity and Serbian artistic practices from different (disciplinary, scientific, historical, geographical and methodological) perspectives, the conference was not only interdisciplinary, but also took on the role of an intercultural dialogue. Namely, what is the common core that unites and from which these different (methodological, theoretical and disciplinary) approaches branch is the elucidation of the 'European coordinates' in relation to selected pieces or phenomena from the history of Serbian music, as well as recognizing the *points of correspondences* between European compositional practices and the 'autochthonous' practices of Serbian composers.

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In that regard, the presentations of musicologists Dr. Marija Masnikosa, and Dr. Sonja Marinković, were directed to the research of the individual composer's poetics and aesthetics (placed in a corresponding European context). Marija Masnikosa presented the research paper titled *Constructivism in the Service of Expression: "Chaos" by Josip Slavenski as a Case Study*. She considered the composition by the Yugoslav composer Josip Slavenski *Chaos*, where the experience of European interwar expressionism is condensed. In analysing this composition, Masnikosa showed how Slavenski, using the means of the 'cold combinatorics of numbers', achieved the sheer eruptive expressive force of the piece. She also marked the *points of correspondences* between the achievements of European musical expressionism and the composer's authentically modern and exploratory creative stance. In the discussion titled *Some Aspects of the Analytical Approach to Stevan Mokranjac's Rukoveti (Garlands)*, Sonja Marinković considered *rukoveti / garlands* as an identity genre in Serbian music. More precisely, after a critical consideration of heterogeneous analytical reviews of the given pieces of Stevan Mokranjac, on the example of the Fifth Garland, she offered a specific analytical method focusing on the principle of *rukovedanje*, i.e., "the key compositional principle underlying *rukoveti/garlands* as a genre".

Topics related to Serbian and other European church practices, as well as the Orthodox Christian identity in Serbia, were discussed from different angles by domestic and foreign authors. Dr. Svetlana Kujumdžijeva, from the Sofia State

University, in her exposition titled *At the Crossroads of Traditions: Manuscripts with Bulgarian and Serbian Chants (Based on Sources from the 14th to the 16th Centuries)*, relying on an analytical approach to the manuscripts originating from the 14<sup>th</sup> to 16<sup>th</sup> centuries, and concerning Serbian and Bulgarian chants, dealt with the origins of the chants, the context of their appearance, distribution, and, in general, the contextualization of Bulgarian and Serbian chants as a cultural phenomenon in the history of Byzantine-Slavic music at the time. On the other hand, musicologists Dr. Ivana Perković, Dr. Marina Marković and MA Milica Petrović presented their innovative research, which in domestic musicology is not so widespread, on digital musicology and visualization techniques, titled *Music and the Orthodox Christian Religious Identity in Serbia between 1989 and 2021 Seen Through the "Believing/Belonging" Paradigm. Visualization Techniques and Underlying Musicological Data*. Relying on the religious paradigm 'believing and belonging' proposed by sociologist Grace Davie and using visualization techniques (like Voyant, Tableau) for underlying musicological data, the authors in this study examined and offered new knowledge about renewed connections between Orthodox Christianity and identity in Serbian music at the end of the 20<sup>th</sup> and in the first decades of the 21<sup>st</sup> century.

Contemporary and current Serbian vocal, vocal and instrumental and operatic music by composers who work in Serbia and abroad, was studied by musicologists Dr. Ana Stefanović and Dr. Jelena Novak. In an exposition titled *Ser-*

*bian Solo Song as an Affective Monody* Ana Stefanović directed her attention to the peculiar, monodic type of Serbian solo songs in the 20<sup>th</sup> and 21<sup>st</sup> centuries. Pointing out that these songs establish “generic relationships, on the one hand, with deep layers of vocal music tradition, therefore, with its ‘sacred’, mythical phase – with ritual and, on the other hand, with its historical re-evaluation in the *affetto* of 17<sup>th</sup>-century monody”, Stefanović explores the articulation of this generic archetype of vocal music in the latest achievements of Serbian composers. Jelena Novak – musicologist and music theorist from the University of Lisbon, in the conference paper *The Cultural History of Contemporary Opera: Serbia as a Case Study* examined different approaches to Serbian opera in order to find the (network) trajectories that can link Serbian opera compositions with opera enterprise elsewhere in Europe and beyond Europe.

Foreign musicologists like Dr. Leon Stefanija (the University of Ljubljana) and Dr. Laura Emmery (the Emory College of Arts and Sciences, USA) touched on issues relating to the reception of Serbian music in Europe. In the exposition titled *What is Serbian Music in Slovenia?* Leon Stefanija reviewed the threads of Serbian music in Slovenia since 1991, their peculiarities, and explored the relationship between the musical ‘landscape’ of Slovenia and Serbian artistic/musical practices. Speaking about the reception of music by Serbian composers in the USA, in the essay *Reception of Serbian Émigré Composers in the United States*, Laura Emmery highlighted the methods whereby Serbian composers, like Alek-

sandra Vrebalov, Milica Paranosić, Nataša Bogojević, Miloš Raičković and others, contributed to the (positive) reception of Serbian music in America, their unique ways of integration within the American multicultural society, and the overall impact they made on the American music and arts scene.

The modernist identity of the 1960s and 1980s Belgrade compositional practice was viewed from the perspectives of Serbian and Polish musicologists, that is, Dr. Tijana Popović Mladjenović and Dr. Iwona Lindstedt (the University of Warsaw). Tijana Popović Mladjenović in her conference paper titled *The Modernist Identity of Belgrade’s Musical Environment of the 1960s. Petar Osgihan’s “Meditations”, “Silhouettes” and “Sygogis”*, pointed to the simultaneity of the composer’s practice in 1960s Belgrade, and the latest modernist trends in European music, underlining the originality and autonomy of the artistic Serbian modernistic identity. In that sense, she mentioned composers like Vladan Radovanović, Petar Ozgijan, Berislav Popović and others, as authors who created their works using avant-garde means of expression, while at the same time insisting on the expressive as well as communicative functions of musical language as the *raison d’être* of their creative poetics and immanent characteristics of their artistic language. Hence, T. Popović Mladjenović talked about these aspects in the example of the above-mentioned works by Petar Ozgijan. On the other hand, in the discussion *Rajko Maksimović and the ‘Polish School’: A Case-Study of Three Haiku*, Iwona Lindstedt assessed how the influences of the ‘Polish School’ contributed

to the overall and detailed shape of Maksimović's piece from 1967, and how their creative reception provoked the emergence of a highly individual character in the *Three Haiku*.

On the same scientific-research plane, there were conference papers by musicologists Dr. Ivana Petković Lozo and Dr. Ivana Miladinović Prica, which were dedicated to researching the Serbian musical identity of the very last decades of the twentieth century. The presentation of musicologist Dr. Ivana Petković Lozo, under the title of *A Diptych of Eidetic Imagery and an Acoustic Essay on Time "The Road to Damascus" and "The First Eastern Dream" by Ivana Stefanović*, was focused on two works by Ivana Stefanović – *The Road to Damascus* travel prose and *The First Eastern Dream* 'landscape for tape'. She considers these compositions as complementary 'documents' of preserved reality: as (sounding and written) testimonies of the coexistence of external noise and inner silence, spiritual life and eternal space. Ivana Miladinović Prica, in her presentation *Beyond the Divide: The Different New Music Festival in Belgrade (1984–1986)*, interpreted the festival (*The Different New Music*) of the young generation of Belgrade composers, its peculiarities, programme conception, as well as the cultural and social environment that gave rise to the creation of the festival.

Musicologists Dr. Dragana Stojanović-Novičić and Dr. Biljana Leković dealt with the professional creative opuses of Serbian authors, that is, their poetics and aesthetics, placed in an appropriate European context. The topic of Dragana Stojanović-Novičić's discussion,

*Vlastimir Peričić, Serbian Composer and Music Theorist: The World of Tonality as a Frame*, refers to locating the European coordinates in the compositional oeuvre of Vlastimir Peričić. Considering his compositional and theoretical opus Stojanović-Novičić stresses that: "Peričić was a rightful member of the European musical elite, but he was not visible enough beyond the borders of what was then Yugoslavia". In that regard, by re-examining Peričić's professional work, Stojanović-Novičić also re-actualizes his activity. Biljana Leković presented her research under the title of *Serbian Musicological Discourse on Musical Neoclassicism and the European Perspective*. Since the work of musicologist Dr. Vesna Mikić is crucial in the frame of the local musicological discourse relating to musical neoclassicism, to pay homage to her entire work, but also to highlight the importance of her progressive and pioneering thinking about musical neoclassicism, Leković analysed, interpreted, and systematized Mikić's discourse and approach to this topic.

At the very end, one should mention that interesting and so far unexplored topics from these angles gave rise to productive conversations, the exchange of knowledge and, it seems stimulated further interests. Also, in addition to gaining new insights, after all the presented works, it can be said that what was sensed as the aim of the conference – locating, promoting and affirming the *intersection points* between European and Serbian values in music, art and culture – was fully achieved.